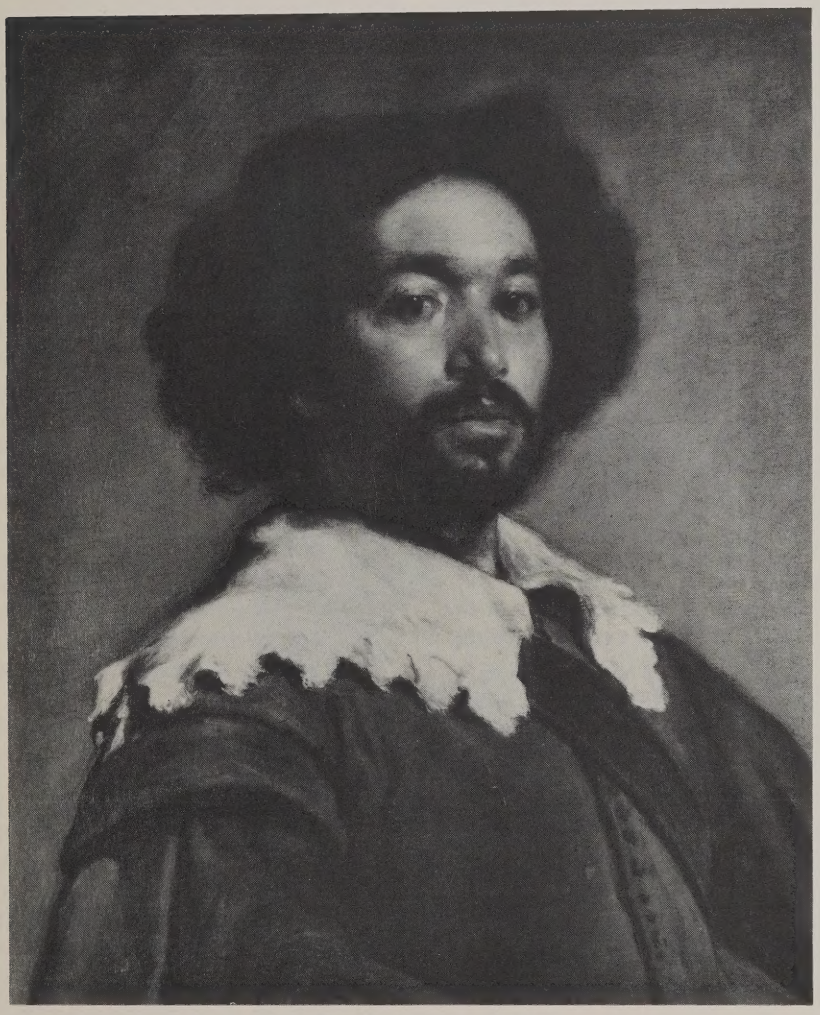
IFAR reports

Volume 14, Number 6
June 1993

and The Art Loss Register



Portrait of Juan de Pareja, Copy after Velázquez, ca. 1812

New Light on Velázquez Copy

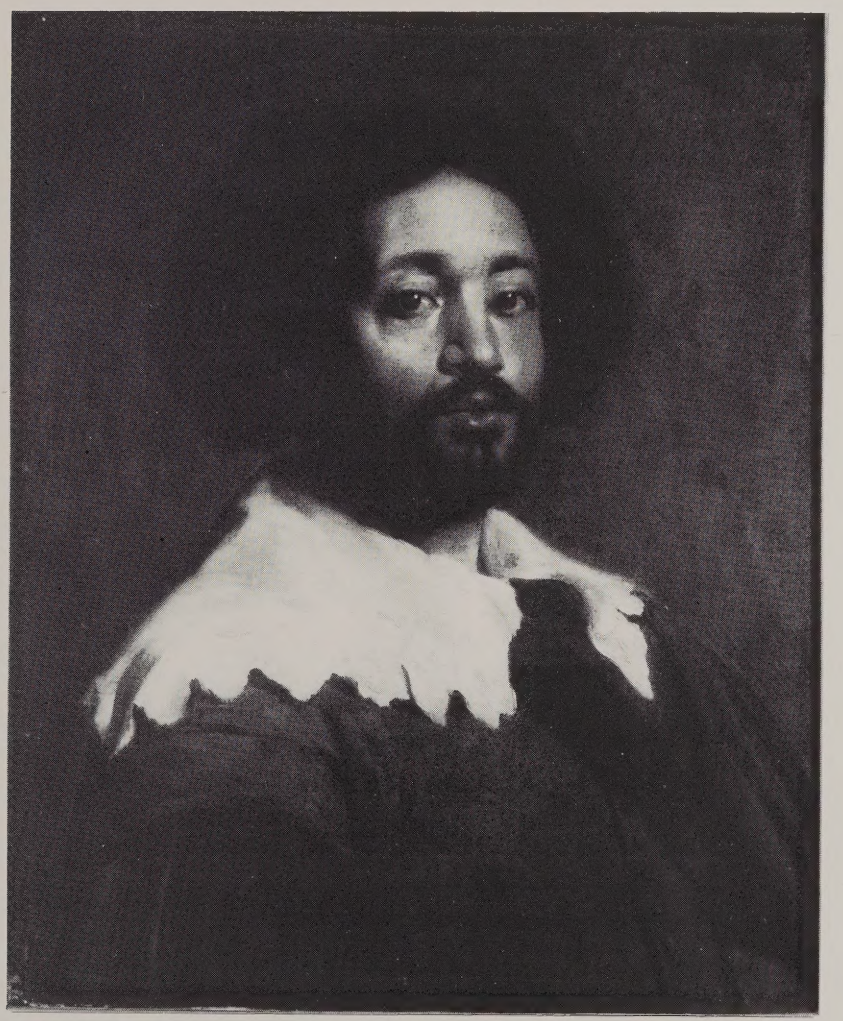
Paros Museum Theft Details

IFAR Lectures in Brief

INTERNATIONAL FOUNDATION FOR ART RESEARCH

IMPORTANT CORRECTION

Please note that due to a printer's error, the illustration on the cover of the June 1993 issue of IFARreports *is incorrect. The correct illustration and caption appear below.*



Portrait of Juan de Pareja, copy after Velázquez, ca. 1812. This picture was the subject of research by our Authentication Service.

IFARreports
incorporating *Stolen Art Alert*

Volume 14, Number 6
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Editor: Constance Lowenthal
Managing Editor: Florence Squassi Swanstrom
Contributing Editors: Anna J. Kisluk, Nancy J. Little, Florence Squassi Swanstrom
Editorial Assistant: Fritzi Owens
Design: Creative Strategies

International Foundation for Art Research
46 East 70th Street, New York, NY 10021
Tel: (212) 879-1780 Fax: (212) 734-4174

Constance Lowenthal, Executive Director
Nancy J. Little, Director, Authentication Service
Anna J. Kisluk, Director, Art Loss Register
Virgilia H. Pancoast, Consultant, Authentication Service
Clara Graziani Bronson, Assistant, Authentication Service
Melinda K. Hartwig, Research Associate
Florence Squassi Swanstrom, Editorial and Research Associate

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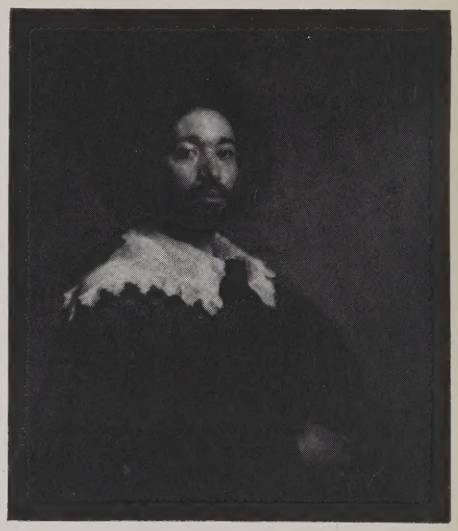
Old Master Copies Continue to Challenge Experts

"Portrait of Juan de Pareja" Copy after Velázquez, ca. 1812. Fig. 1



"Portrait of Juan de Pareja" Diego Rodriguez de Silva y Velázquez. (Photo courtesy The Metropolitan Museum of Art, N.Y.) Fig. 2

While there have always been copies made of famous works of art, they were especially prevalent during the 17th century and onwards. With the advent of religious and private commissions, artists themselves were paid either to have their studios execute a copy or themselves replicate a work for a client. It is well known that 19th century artists, Degas, Cézanne, and Manet, for example, made drawings of antique sculpture and copied paintings of earlier masters as an exercise to enhance the eye's ability to see. It also helped them to capture detail, proportion, anatomy—and by so doing grasp some knowledge of the creative process of the grand masters of antiquity and the Renaissance. While visiting European museums, as well as the Metropolitan in New York, we still see students of the academies and other artists setting up their easels to copy an old master painting.

What differentiates a copy from a replica? What constitutes a fake or forgery? Replicas are copies by the artist himself of his own work, whereas a copy is a duplication by another artist of a work of art. A copy becomes a fake when it is created to pass as something it is not. It is not a crime to execute a fake, or to display or even sell it. It is however a crime to try to sell one as real and defraud a buyer.

The current study undertaken by IFAR was intriguing as we were presented with a very good copy (Figure 1) of a very famous painting which hangs in the Metropolitan Museum of Art. (Figure 2). "The Portrait of Juan de Pareja" by Diego Rodriquez de Silva y Velázquez was famous in its own day and found new celebrity 320 years later in 1970 when the Metropolitan Museum paid over $5 million for it, a record price for any work of art at the time.

The sitter, Juan de Pareja, was a Moorish servant in the employ of Velázquez at the court of Philip IV of Spain. Pareja himself was a painter, though while with Velázquez, with whom he began to work sometime after 1623, he served to grind pigments, stretch and prepare canvases and varnishes, clean brushes, etc. He accompanied Velázquez to Rome in 1650 where the master was commissioned to paint a portrait of Pope Innocent X. Prior to executing the commission, Velázquez painted the portrait of his servant.

The picture was shown outside the Pantheon in Rome in 1650 as part of an annual artists' exhibition in celebration of the Feast of St.

Joseph on March 19. As noted by Velázquez' biographer Antonio Palomino, at that time the portrait caused a stir among the crowd because it was so life-like, so real, that it was deemed to be "greater than art itself—it was truth."

The picture then passed into obscurity resurfacing after 1740 in the collection of the Cardinal Trajano d'Acquaviva, representative to the Vatican for King Philip V and later Charles II of Spain. It then passed to the Neapolitan collection of the Baranello family. Its history fused with intrigue as it entered the collection of Sir William Hamilton. Hamilton was the British envoy to the kingdom of Naples from 1764-1798, although he is better known as the husband of Emma, mistress of Lord Nelson.

Following Hamilton's tour of duty in Naples, the trio traveled with their paintings on Nelson's ship back to London. Eventually financial difficulties forced Sir William to consign the Velázquez and other works from his collection to auction at Christie's in 1801. There it sold for 39 guineas to a Mr. Parkes, probably an agent for the buyer. Once again the provenance has a gap, until the Velázquez appears again as acquired by the second Earl of Radnor, Longford Castle, Salisbury, Wiltshire in May of 1811, as documented in family records. The Radnor family also turned to Christie's in 1970, when the picture was bought for the Metropolitan Museum in New York, whose galleries it has graced ever since.

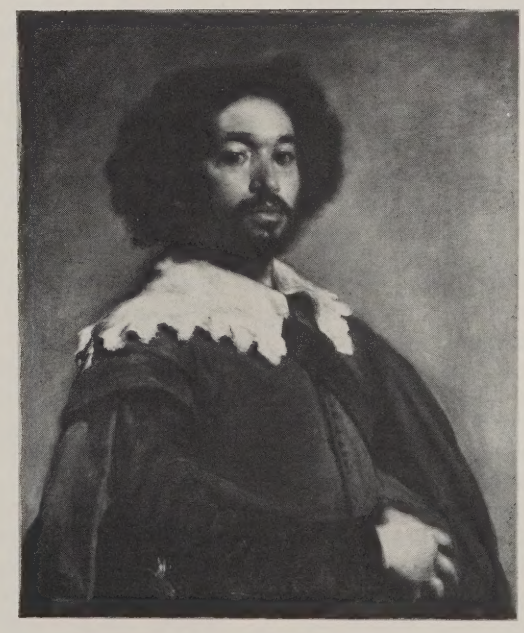
Four copies of the original Velázquez portrait are now known to exist: one in the Hispanic Society (Figure 3); one recently sold at Christie's London, May 29, 1992, Lot No. 321, referred to as the Blackett copy; another recently purchased by the Radnor family from an antique market in Tisbury, near Salisbury, which has been confirmed as a 20th century copy; and finally the IFAR version, which itself has been published in Velázquez literature as a known copy.

One other portrait of Juan de Pareja, which is cited over and over in the Velázquez literature as a copy of the original, is in the Jules Cheret Museum, Nice. IFAR received a photograph of this picture and was astonished to discover that it bears no resemblance whatsoever to the painting in the Metropolitan, and in fact the Cheret Museum itself no longer associates it with either Juan de Pareja or Velázquez.

The painting we are considering here came to us with the hope of establishing its authorship, perhaps as by Juan de Pareja himself. There was no question in anyone's mind that it could possibly have been executed by Velázquez. The painting was inherited by the current owners from their mother, who in turn had acquired it in 1978 from Fernando Berckemeyer y Pazos, Ambassador from Peru to London, to Stockholm and finally to Washington D.C. from the years 1942 through 1978. It was acquired by him in London in 1942. Its prior provenance is uncertain.

There are several works known to be by Pareja. One, "The Flight into Egypt" in the Ringling Museum, Sarasota, Fla.; "The Calling of St. Matthew" in the Prado, which includes a self-portrait and was the means by which he was identified in the original portrait; a very fine portrait of an architect, Jose Rates, which is in a private collection in Granada; "The Baptism of Christ", Huesca Archeological Museum, Spain; and "The Mystic Marriage of St. Catherine", in St. Olaja de Eslonza, León, Spain.

It is difficult to determine any close stylistic connection between these works and our portrait, and there are no other documents indicating that Pareja painted a copy of his own portrait by his revered master. Jonathan Brown, Professor of Fine Arts, New York University's Institute of Fine Arts, a specialist in Spanish 17th century painting, who has written extensively about Velázquez and his circle, felt that the known works by Juan de Pareja do not themselves



"Portrait of Juan de Pareja" Copy after Velázquez. (Photograph courtesy The Hispanic Society of America, N.Y.) Fig. 3

exhibit a conformity of style which one would recognize as by Pareja. They therefore do not lend themselves to comparison with the IFAR painting. Professor Brown's opinion is that the IFAR painting is not stylistically related to the 17th century at all, and is certainly less painterly and fluid than would be typical of the handling of paint in Baroque Spain.

IFAR was fortunate in having the opportunity to bring the work to the painting conservation laboratory of the Metropolitan Museum of Art for examination by its director, Hubert von Sonnenburg. After X-rays and careful study, it did not appear to Dr. von Sonnenburg to be a 17th-century work, but one technically closer to a date of 1800. He brought to our attention specifically the differences in the execution of the collar, which in the Metropolitan painting was accomplished with lively, thicker brush strokes, fleeting and immediate. The IFAR portrait on the other hand was far more labored and evenly executed, and to him appeared "leaden" in quality overall.

Our portrait was also compared side by side to the version in the Hispanic Society, which was undergoing restoration. We were able to examine it with all varnish removed. It was determined after analysis with the curator and conservator that the stretcher of the IFAR copy was probably English dating from the early 19th century, and that it had also been relined, probably around 1900. Through magnification we could also detect that the pigment had not been hand-ground, but factory-made; the evenness of the particles, especially in the area of the collar, was readily apparent. The conservator pointed out the restoration work in the upper part of the canvas and noted the very heavy varnish, which he recommended removing. It was the opinion of the curator that this painting was a romanticized interpretation of the Velázquez, perhaps executed about 1820. It also appears on careful inspection that the collar area impasto had been flattened, probably in the relining process of the canvas.

Drawing then on various factors of style and from technical observations from conservators, expert in the field of European painting, IFAR has concluded that the painting probably was a copy executed in the early 19th century, perhaps while it was at the Radnor estate, Longford Castle, Salisbury. This conclusion prompted a query to the Radnor descendants who informed us that a well-known family of artists named Geddes had leased land at the castle from Lord Radnor in the early 19th century.

The Geddes family were related to the famous Andrew Geddes, a Scottish portrait painter of the late 18th—early 19th century. The most precocious of this family of painters was the daughter of Alexander and Harriet Geddes, Margaret Sarah (later married to William Carpenter, and known by his surname). Margaret was encouraged by Lord Radnor in her mid-teens to paint in oil and perfect her art by copying the paintings in his collection.

The Velázquez portrait of Juan de Pareja was acquired, as we know from documents, in May of 1811 and so was in the Radnor collection while Margaret Carpenter was studying the old master paintings there. Although it has been established that she executed copies in Radnor's castle, none of her known works, unfortunately, has been identified as one of these early copies. Therefore there are no known examples of her work as a copyist available for comparison to our portrait. By 1814, the year Margaret moved to London from Salisbury, she had established herself as an accomplished portrait painter, and her works can be found today in the National Portrait Gallery, London.

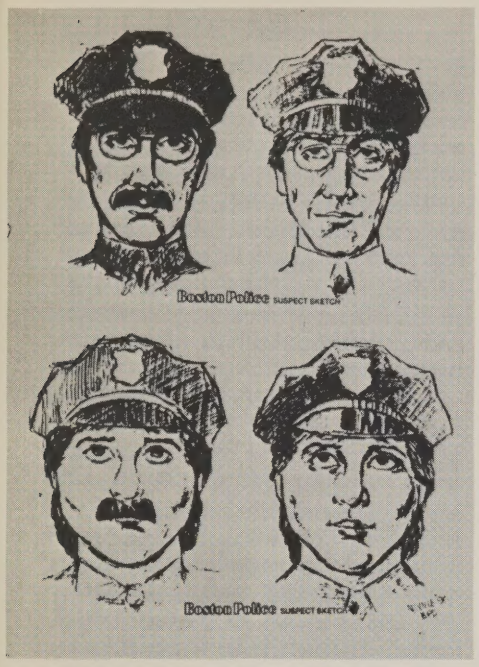
The connection to Margaret Carpenter has been strengthened by Richard Smith, author of the *catalogue raisonné* of Margaret Carpenter's works. He is also organizing the forthcoming exhibition devoted to her work in Salisbury, scheduled for August of this year. Mr. Smith, who examined a photograph of the IFAR portrait, wrote to say "...it is very difficult to compare an artist's normal style with a copy of another work; but I think on stylistic and technical grounds it is just possible that she could have done it." He went on to confirm her chronology with the possible dating for our picture, "Once she was established in London in 1813, she stayed there apart from occasional visits home, so if that copy is by her it probably would have had to be painted between around March 1812 and April 1813."

IFAR has also explored the possibility that our portrait was executed by another member of the Geddes family, John Westcott Gray, whose mother was a Geddes and a sister of Margaret Carpenter. The Gray family of artists has been documented and discussed fully in a publication by Donald Whitton of San Francisco, a descendant of the Gray family. Entitled *The Grays of Salisbury, An Artist Family of 19th C. England,* San Francisco, 1976, the book emphasizes the family's dependence on the Radnor collection for inspiration, since they were allowed to paint copies of the old master pictures in Longford Castle. Examination of photos of paintings by John Westcott Gray have led IFAR to believe that he was not the author of our portrait, his renderings being too stiff and primitive in style next to the more polished manner of our portrait.

In conclusion, our research finds that the portrait of Juan de Pareja in question is not of the 17th century and therefore cannot be by Juan de Pareja himself. Stylistic and technical observations seem to indicate that it was executed by a copyist in the early 19th century. While this version may be by a young Margaret Geddes Carpenter, we have only circumstantial evidence to support this possible attribution.

Nancy J. Little

Professional Art Thieves—Who and Why?



Police composite sketches of Gardner theft suspects.

"The Professional Art Thief: A Profile Based on Cases" was the subject of the IFAR evening lecture given by IFAR's executive director, Constance Lowenthal, at the Explorers Club on April 13th.

Dr. Lowenthal acknowledged that her topic was an ambitious one in that a "professional" by definition can mean one engaged in gaining a livelihood, or one who performs at a very high level of success. "Success" implies not only accomplishing the theft, but also escaping apprehension; the most "successful" art thieves—the ones who have gotten away—are the ones we obviously know least about.

Given that 80-90% of stolen art is never recovered, what we know comes from the miniscule percentage of cases in which prosecutions actually occur. From these limited cases, not one but several profiles and styles emerge. They range from the brazenness of the New York gang who drove through gallery windows, to the subtlety of the thief who replaced a genuine Picasso with a forgery in the home of an aging collector.

Among the many cases illustrated by Dr. Lowenthal, insider theft, meaning those with special access, be they curators, nightwatchmen, or butlers, emerged as the most common form.

The paradigm of the art-insider is exemplified by John Quentin Feller, the former University of Scranton history professor and expert on Chinese export porcelain. Feller's credentials gave him access to many storerooms where, in alleged Robin Hood spirit, he claimed to have "rescued" those pieces he felt were languishing in oblivion, in order to donate them to museums where they would be more appropriately displayed and appreciated. Whether he intended to give away the some 100 pieces the FBI found in his apartment is unknown. Feller's "largesse" earned him a trusteeship at the Peabody Museum, and after he was found out, a prison term for knowingly handling stolen goods.

While true love of art has been known to motivate theft, the perception of easy money is perhaps frequently more seductive.

Dr. Lowenthal observed that with the publicity generated by the art boom of the 1980s, *everybody* became aware that art was highly valuable, including those who had not previously considered art theft as a solution to their financial problems.

For instance, after reading about the ease with which a Manet still life had been stolen from a Long Island museum, two thieves who had previously specialized in video store thefts decided to re-focus their efforts towards American museums. They succeeded in stealing a number of works, mostly decorative arts, from institutions in Detroit, Columbus, Albany, Syracuse, Boston, and Baltimore; they were only caught after offering stolen antique pocketwatches to New York dealers who had almost simultaneously received a museum theft notice on the very items offered.

The 1988 theft of $6-10 million worth of apparently randomly selected works from the Colnaghi Gallery in New York, had been the most lucrative in the United States, prior to the Gardner Museum heist in March 1990. As it turned out, the thieves were not specialists in art, but in skylight breakthroughs, and upon realizing they had landed in an art gallery, took pieces indiscriminately, leaving many valuable works behind.

The thieves' idiosyncratic choice of works originally led to speculation that the Colnaghi break-in had been a theft-to-order, commissioned by some rich and mysterious collector who wanted particular works for his private and exclusive pleasure. The image of "Dr. No" is a romantic and, as far as any evidence indicates, a mythical one, who in the 1970s took the form of an oil-rich Arab sheik, later becoming a Colombian drug lord, and currently popularized as a Pacific rim nouveau riche. (Japan's law gives clear title of a work to a Japanese good faith purchaser after two years, regardless of whether it had been stolen property.)

Perhaps the most professional art thief was the Argentinian "Marquès" who arranged the 1911 theft of the Mona Lisa. The Marquès hired an Italian carpenter who had worked in the Louvre to actually steal the painting, and then await further instructions. Meanwhile the Marquès had earlier commissioned six forgeries, and then busied himself selling each one as the original after the theft was reported. The carpenter kept the original under his bed for two years and, hearing nothing from the Marquès, decided to repatriate the Mona Lisa to his native Italy—for the small fee of $100,000. He was arrested in Florence and served seven months in jail. The Marquès got away.

Were "professionals" responsible for pulling off the biggest art theft in art history, that of the Isabella Stewart Gardner Museum in Boston? While the scheme was carefully planned and executed, Dr. Lowenthal observed that the thieves did something "unforgivable" for a true professional: they slashed paintings out of their frames. Whether they will be successful in escaping apprehension remains to be seen.

Florence Squassi Swanstrom

Gothic Or Not?

Neo-Gothic ivory once passed as medieval work. (photograph courtesy The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917)

True medieval Gothic, 19th-century neo-Gothic (also known as Gothic Revival), or neo-Gothic posing as genuine Gothic? As he explained to his IFAR audience in April, Dr. Charles T. Little has often had the challenging task of determining which of these categories applies when studying objects he encounters as Curator of Medieval Art at the Metropolitan Museum of Art.

The question arises in virtually every medium: sculpture, tapestries, manuscript illumination, and most problematically, in the field of decorative arts, i.e. ivory carvings, goldsmith and enamel works, etc. Frequently, the problem pivots on genuine neo-Gothic works, created to satisfy interest generated by the Gothic revival movement of the 19th century, which later masqueraded as something other than what they were intended.

Many critics credit the writer Horace Walpole (1717-97) and his circle in England with generating a taste for things "Gothick" at his residence, "Strawberry Hill." A romantic nostalgia for the Middle Ages was also fostered by novels such as *Ivanhoe* by Sir Walter Scott, and architecturally, by the writings of John Ruskin, among others.

In France, the Gothic Revival came slightly later, and was propelled by somewhat different circumstances, including a government project begun in 1830 and directed by Viollet le Duc to restore and classify medieval buildings; also influential were the popularity of Victor Hugo's *Notre Dame de Paris*, published in 1831, and the 1832 opening of the medieval collection at the Hotel de Cluny in Paris.

According to Dr. Little, fakes of medieval works were not a necessity of the age because in the 19th century, there was a flood of genuine material available, especially in the realm of religious arts. However, the Gothic Revival movement itself encouraged artists to produce works in the neo-Gothic style, particularly liturgical furnishings such as chalices, crosses, and devotional objects. Eventually, the growing demand led artists to supply forgeries, and dealers to sell deceptively.

The practice of preservation and restoration of works of art often provided the climate, and indeed the knowledge for creating deceptions. Alexis Berg was one of the most skilled restorers—and prolific forgers—of the mid-19th century. It was certainly acceptable and not uncommon at that time to create vehicles, such as triptychs, for displaying genuine objects. Whether a "believable" object was intended to deceive, however, can sometimes be determined if its exact function, as a casket, or reliquary, or portable altar, for example, is unclear; confusion of purpose would be unthinkable in the Middle Ages. What today in hindsight is more easily identifiable as a pastiche of medieval elements and styles, was not as obvious in Berg's day.

Another active practitioner, dubbed the Spanish Forger, took as his principal source of inspiration a series of volumes about medieval and renaissance life popular in the 1860s and 1870s. The volumes not only provided compositional, thematic and stylistic references, they also helped to make a market for the forger by popularizing medieval art.

Perhaps the most notorious genius producing works in the medieval style was one Louis Marcy. The success of his deceptions lay with his skilled craftsmanship and the eclecticism of his designs, none of which seemed to be direct imitations or copies, but inspired derivations. His modus operandi was to cleverly transpose from one material to another: ivory to metal or manuscripts to enamel.

Dr. Little observed that genuine medieval works often radiate spiritual inspiration. As with Marcy's ivory figure of the Virgin and Child, stylistically inspired, in part, by the Virgin of the Ste. Chapelle (Musée du Louvre), the unemotional relationship between the mother and child signals a lack of authenticity. Forgeries are also more easily detectable when the iconography simply makes no sense, he added.

Many objects were created in the 19th century as honest efforts to recreate the spirit of the Middle Ages, or as part of legitimate restoration projects. However, as Dr. Little noted, today, removed from their original contexts and artistic intentions, the objects' illusion of authenticity often leaves us with doubts and suspicions.

F.S.S.

Museum Thefts in Greece

Over the past year, several museums in Greece have been the targets of thieves. In late January, 1992, thieves made off with 64 items from the Aegina (Kolona) Archaeological Museum. Several bronze and gold objects, clay figurines and amphorae, and faience figurines, as well as painted vase fragments were among items taken (see *IFARreports* December ,'92, no. 984-92, 994-1001, and 1010-12 and *IFARreports* October '92, no. 759-60).

Apparently thieves have developed a taste for the early Greek works since less than six months later, on June 28, 1992, 20 archaeological items were stolen ftom the Archaeological Museum on the island of Paros. These included marble proto-Cycladic figurines, small craters and other items, all valuable both historically and on the market (see this issue, No. 515-28, 530-32, and 538-41). The figurines are of that type particularly recognizable as Cycladic and dating from the third millennium B.C. Numerous reports of the loss have appeared in the press, and the items themselves have been publicized in both governmental and private publications.

Less than two months later, in early August, thieves struck the Archaeological Museum in Tegea. This time, the haul was even larger and more valuable. Sometime during the night of August 4, 102 bronze objects and 17 marble sculptures were stolen. Many of the bronzes figures , both human and animal, dating from the 12th to the 7th centuries B.C., are important. Detailed descriptions of a representative sample of these stolen objects will be published in *IFARreports* in a future issue.

Anna J. Kisluk

Art Thief Commits Suicide

The man convicted of stealing a van Gogh in 1985 who then disappeared the day before he was to be sentenced, shot and killed himself May 13 as police arrived at his Los Angeles home to arrest him, according to press reports.

Ronald Gerson, 45, and an accomplice masqueraded as gas workers to steal van Gogh's 1888 "Pont sur la Seine à Paris," then valued at over $1 million, from a home in Bel Aire. They were caught a month later in a sting operation trying to exchange the painting for cash and cocaine.

According to Detective Phil Quartararo of the L.A.P.D., Gerson would periodically phone the assistant district attorney's office during the eight years he was on the lam and say, "Hey, hey. I'm out here, and you can't find me."

Although Gerson had recently been profiled on a local edition of the "Most Wanted" television series, detectives were originally on the trail of his wife. Sandra Gerson had worked as a bookkeeper and was wanted for embezzlement; her husband's last name was only one of the many names she had used.

F.S.S.

Additional Information

The following illustrations have been received for items published in *IFARreports* April '93.

284 Tabriz Prayer Rug, circa 1875. Silk. 182.9 x 144.8 cm. *N93.127.7. New York, NY. Mar. 2, '93.

327 Drawing of a stolen Rhyton, circa 400 B.C. Gold. Ht. 26.0 cm. Achaemenid. *N93.127.9. New York, NY. Mar. 2, '93.

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

CREO, Leonard (French, 19th century). *Paris Scene.* Oil on canvas. 29.2 x 58.4 cm. *N92.16.5. New York, NY. Dec. 29, '91. (*IFARreports*, Feb./Mar. '92, no. 113)

DOLCI, Carlo (Italian, 17th century). *The Mystical Marriage of Saint Catherine of Alexandria.* Oil on canvas. 127 x 99 cm. *N90.605.3. Quebec City, Canada. Sept. 11, '90. (*IFARreports*, Dec. '90, no. 1683)

LOCCA, Albert (Swiss, 20th century), Attr. to. *Man with Straw Hat.* Oil on canvas. 44.5 x 53.3 cm. *N93.16.3. New York, NY. Dec. 29, '91. (*IFARreports*, Feb./Mar. '92, no. 136)

LOCCA, Albert (Swiss, 20th century), Attr. to. *Seated Man with Wounds.* oil on canvas. 49.5 x 99.1 cm. *N92.16.4. New York, NY. Dec. 29, '91. (*IFARreports*, Feb./Mar. '92, No. 137)

RIMBERT, René (French, 1896-). *La Petite Eglise au Matin Clair.* Oil on wood. 33.0 x 21.5 cm. *N93.106.5. Nice, France. May 25, '92. (*IFARreports*, April '93, no. 241)

UTRILLO, Maurice (French, 1883-1955). *Le Moulin de la Gallette.* Oil on canvas. 60 x 90 cm. *N92.16.1. New York, NY. Dec. 29, '91. (*IFARreports*, Jan. '92, no. 22)

VLAMINCK, Maurice de (1976-1958). Village en hiver. Oil on canvas. 44.5 x 59.7 cm. New York, NY. Dec. 29, '91. (*IFARreports*, Jan. '92, no. 23)

Sculpture

REMINGTON, Frederic (American, 1861-1909). *Rattlesnake*, 1905. Bronze. 71.1 x 60.3 cm. No. 103. *N87.59.1. Denver, CO. Jan. 25, '87. (*IFARreports*, Mar./Apr. '87, No. 228)

Antiquities

Hellenistic, 1st Century B.C. Stele. 32.5 x 40.0 x 7.0 cm. *N93.64.1. Ephesus, Turkey. Nov. 12, '92. (*IFARreports*, Feb./Mar. '93, no. 170)

~Correction~

Please note that in *IFARreports* April '93, in the Missing Art Alert, no. 26 was incorrectly categorized as a print. It should be listed under Paintings, Pastels, Mixed Media Works and Watercolors.

Missing Art Alert

Missing Objects
Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Books, Documents, Manuscripts

Austrian, 20th Century

40 FREUD, Sigmund (1856-1939). Letter, 1932. Ink on paper. Signed letter by Freud, dated July 3, 1932 on his letterhead with Prof. Dr. Freud in upper left and the address, Wien, IX, Berggasse 19, in the upper right. Addressed to a "Herr Vollkar." *N93.193.1. Grosse Pointe, MI. Jun. 1, '91.

Art-Law Centre

Geneva Organization Announces Publication and Next Seminar

"Works of Art in the European Single Market" is the subject of the Art-Law Centre's upcoming seminar on September 27, 1993. Once again, it will take place at the Fondation de l'Hermitage in Lausanne and will include papers in both French and English. The morning will address the controversy over the draft European Directive on applicable VAT and the practical consequences of abolishing tax boundaries. The afternoon will focus on the free movement of works of art in the absence of Customs restrictions.

The Hermitage will be showing "Claude Monet et ses amis," and the seminar concludes with a guided tour by Francois Daulte, president of the Hermitage. For information, contact the Art-Law Centre, Case Postale 176, CH-1211 Geneva; tel. (22) 47 84 88 or faz (22) 47 02 84.

The proceedings of the Centre's 1992 Seminar on "The Free Circulation of Art Collections" have been published (237 pages). It is available from:

Schulthess Fachbucher
Zwingliplatz 2
CH-8022 Zurich

for $31.

Among the texts are: The Point of View of the Collector, George Ortiz; The Heritage Value of a Collection, P. J. O'Keefe; Les oeuvres d'art en droit europeen, P.L. Frier; and Art Export Licensing in the U.K., by C. Maurice and R. Turnor.

Constance Lowenthal

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

421 RAPHAEL, Joseph (1872-1950). *Portrait of a Girl*, 1907. Oil on canvas. 53.3 x 45.7 cm. *N93.165.2. Los Angeles, CA. Mar. 2, '93.

American, 20th Century

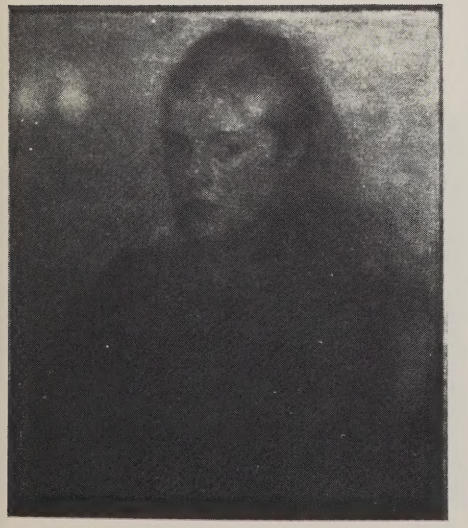
422 JACKSON, Harry (b. 1924). *Dawn Beachhead*, 1945. Oil on canvas. 61.0 x 76.2 cm. *N93.135.1. New York, NY. Dec. 1, '92.

422

423 LAMPR. *Reclining Woman*. Oil on canvas. 28.0 x 22.0 in. *N93.165.1. Los Angeles, CA. Mar. 2, '93.

424 PHILLIPS, Gordon (b. 1927). *Joseph Roebling on Horseback*, 1967. Oil on panel. 56.5 x 95.0 cm. Signed l/r: Gordon Phillips '67. *N93.191.1. Houston, TX. Mar. 10, '93.

423



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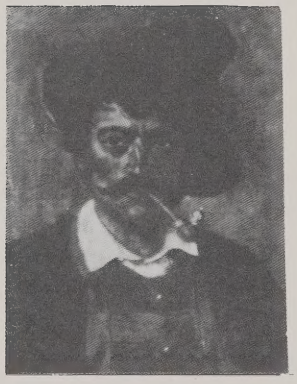

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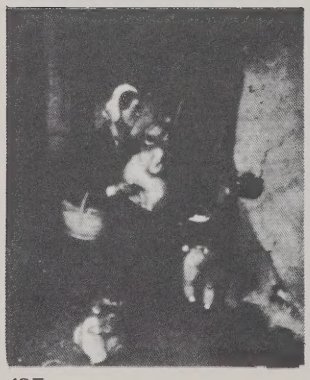


427

425 WIEGHORST, Olaf Carl (1899-1988). *Navajo Wagon.* Oil on canvas. 60.0 x 75.0 cm. Signed l/l. " Navajo Wagon by O. Wieghorst " Stamped on stretcher: 'Reproduction Rights Reserved by the Artist ' *N93.191.2. Houston, TX. Mar. 10, '93.

Austrian, 19th Century

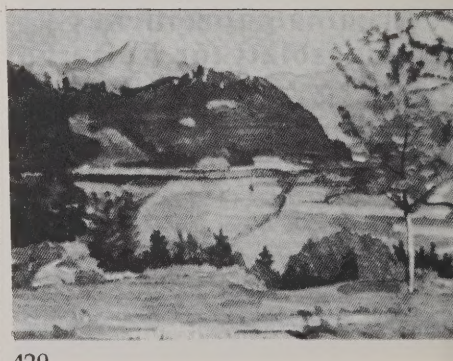
426 DEFREGGER, Franz von (1835-1921). *Peasant Smoking a Pipe.* Oil on board. 82.0 x 52.0 cm. Signed u/l . *N93.178.1. Jan. 22, '93. Interpol Number : 1365619/1-II/10

427 FENDI, Peter (1796-1842). *Worshipping the Virgin.* Oil on board. 34.5 x 28.5 cm. Interior scene with mother and children standing before a niche with a painting of the Virgin Mary. *N93.184.2. Klagenfurt, Austria. Dec. 24, '92. Interpol Number : II-13/2026-1/92

428 STOLZ, Albert (b. 1875). *Figures in an Interior.* Oil on canvas 70.0 x 120.0 cm. Signed. *N93.178.2. Jan. 22, '93. Interpol Number : 1365619/1-II/10

Austrian, Century Unknown

429 CLEMENTSCHITSCH, Arnold. *Landscape Looking Towards the Mittagskogel.* Oil. 29.0 x 40.0 cm. Signed l/r. *N93.184.1. Klagenfurt, Austria. Dec. 24, '92. Interpol Number : II-13/2026-1/92



429

Colombian, 20th Century

430 BOTERO, Fernando (b. 1932). *Cardinal*. Pastel on paper. 30.0 x 29.0 cm. *N93.222.1. Bogota, Colombia. Mar. 12, '93.

Dutch, 17th Century

431 JARDIN, Karel du (1622-78). *Landscape with Tower, Figures and a Mule*. Oil on canvas. 63.8 x 51.3 cm. *N93.190.2. Hollywood, FL. Mar. 26, '93.

Dutch, 19th Century

432 BALL, Adrien Joseph Verhoeven. *The Artist Painting a Young Girl and a Still LIfe*, 1879. Oil on canvas. 78.8 x 98.8 cm. N93.190.4. Hollywood, FL. Mar. 26, '93.

English, 19th Century

433 MULLER, William J. (1812-45). *Grand Canal, Venice*. Oil on canvas. 55.0 x 81.3 cm. *N93.211.1. Los Angeles, CA. May 4, '93.

430

European, 18th Century

434 Unknown. *Landscape*. Oil on canvas. 30.0 x 70.0 cm. *N93.210.2. Berlin, Germany. Jun. 20, '92. Interpol Number : E-185/10-1992

Flemish, 17th Century

435 RUBENS, Peter Paul, Circle of. *Triumph of Silenus or Bacchanal*. Oil on canvas. 247.0 x 193.0 cm. *N93.203.1. Porto Vecchio, Corsica, France. Mar. 31, '92. Interpol Number : E-212/11-1992

431

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433

436 SUSENIER, Abraham (1620-64). *Still Life*. Oil on canvas. 93.0 x 59.0 cm. Still life with grapes and seafood on a marble table. N93.210.3. Berlin, Germany. Jun. 20, '92. Interpol Number : E-185/10-1992

437 VERBRUGGEN, LE JEUNE, Gasper P. (1664-1730). *Still Life*. Oil on canvas. 43.0 x 61.0 cm. *N93.210.1. Berlin, Germany. Jun. 20, '92. Interpol Number : E-185/10-1992

French, 18th Century

438 *Our Lady of the Rosary*. Oil on canvas. 63.0 x 54.0 cm. *N93.200.1. Paris, France. Jun. 26, '92. Interpol Number : E-200/10-1992

French, 19th Century

439 CAZIN, Jean Charles (1841-1901). *Landscape with Windmill*, 1890. Oil on canvas. 35.0 x 45.0 cm. Signed l/l: J.C. CAZIN. *N93.188.1. New Orleans. Apr. 17, '93.

Italian, 17th Century

440 CAVELINO, Bernardino (1622-54). *Mary Magdalene*. Oil on canvas. 78.8 x 67.5 cm. *N93.190.1. Hollywood, FL. Mar. 26, '93.

437

Italian, 19th Century

441 TITO, Ettore (1859-1941). *Bacchanal with Satyr*. Oil on canvas. 32.0 x 52.0 cm. *N93.212.2. Turin, Italy. Dec. 28, '91. Interpol Number : E-250/12-1992

442 TITO, Ettore (1859-1941). *Couple on a Cloud*. Oil on canvas. 34.0 x 40.0 cm. Semi-nude figures embracing, shown from the front and on a cloud. *N93.212.1. Turin, Italy. Dec. 28, '91. Interpol Number : E-250/12-1992

443 VOLPEDA, Giuseppe Pelizza da (1868-1907). *Two Goats*. Oil on canvas. 46.0 x 52.0 cm. *N93.212.3. Turin, Italy. Dec. 28, '91. Interpol Number : E-250/12-1992

Italian, 20th Century

444 BREVEGLIERI, Cesare (1902-48). *A Courtyard*, 1947. Oil on canvas. 35.0 x 45.0 cm. *N93.215.20. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

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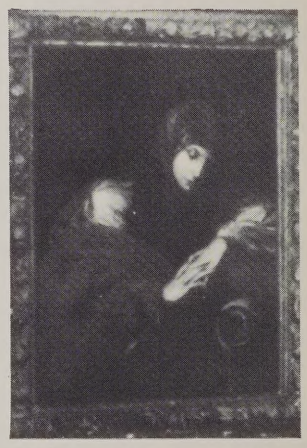

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445 BREVEGLIERI, Cesare (1902-48). *A Tower*. Oil on canvas. 48.0 x 50.0 cm. *N93.215.18. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

446

446 BREVEGLIERI, Cesare (1902-48). *The Bridge at Paderno*. Oil on canvas. 45.0 x 50.0 cm. *N93.215.14. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

447

447 BREVEGLIERI, Cesare (1902-48). *The Duomo of Carusco*. Oil on canvas. 34.0 x 55.0 cm. Signed in l/r. *N93.215.19. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

448 BREVEGLIERI, Cesare (1902-48). *La Dogana*. Oil on canvas. 60.0 x 73.0 cm. The Customs House in Venice. *N93.215.16. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

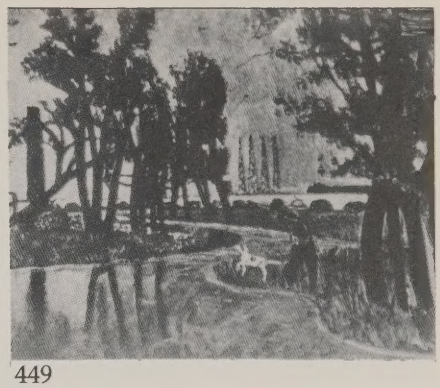
448

449 BREVEGLIERI, Cesare (1902-48). *Lambrate Huntsman (Cacciatore di Lambrate)*. Oil on canvas. 44.0 x 54.0 cm. *N93.215.12. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

450 BREVEGLIERI, Cesare (1902-48). *The Port at Viareggio*. Oil on canvas. 60.0 x 70.0 cm. Signed in l/l. *N93.215.15. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

451 BREVEGLIERI, Cesare (1902-48). *Sleeping Woman*. Oil on canvas. 70.0 x 46.0 cm. *N93.215.13. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

452 BREVEGLIERI, Cesare (1902-48). *The Sunday Walk*. Oil on canvas. 82.0 x 103.0 cm. *N93.215.17. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992



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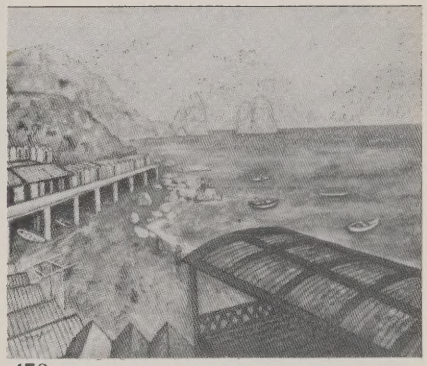

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453 MELONI, Giovanni (b. 1905). *San Marco*. Oil on canvas. 65.0 x 74.0 cm. Signed in l/l. St. Mark's church in Venice. *N93.215.11. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

454 MORANDI, Giorgio (1890-1964). *Paese (Landscape)*, 1940. Oil on canvas. 48.0 x 53.0 cm. Signed and dated in l/r: Morandi 1940. *N93.214.1. Fossombrone, Italy. May 6, '92. Interpol Number : E-239/12-1992

454

455 PISIS, Filippo de (1896-1956). *Cortina Landscape*, 1927. Oil on canvas. 63.0 x 48.0 cm. *N93.215.10. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

456 PISIS, Filippo de (1896-1956). *Grand Canal*, 1942. Oil on canvas. Signed in l/r. *N93.215.9. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

455

457 PISIS, Filippo de (1896-1956). *Landscape and Still Life*, 1928. Oil on canvas. 55.0 x 70.0 cm. A still life with fruit in the foreground, a landscape with a road flanked by walls and trees, and with two silhouetted figures in the background. *N93.215.8. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

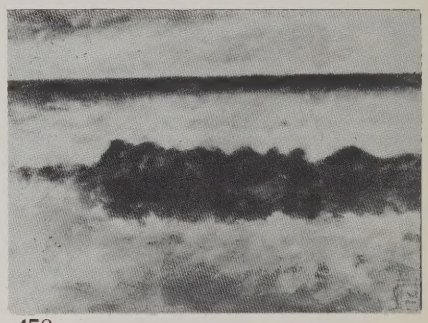
458 ROSAI, Ottone (1895-1957). *Marina*. Oil on canvas. 55.0 x 70.0 cm. Signed in l/r. A rough sea beneath a cloudy sky. *N93.215.1. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

456

459 ROSAI, Ottone (1895-1957). *Via Toscanella*. Oil on canvas. 100.0 x 70.0 cm. Signed in l/r: O. Rosai. *N93.215.2. Milan, Italy. Apr. 18,'92. Interpol Number : E-240/12-1992

460 SIRONI, Mario (1885-1961). *Houses in the Valley*, 1928. Oil on canvas. 41.0 x 56.0 cm. Signed in l/l. With snow-capped mountains in the background. *N93.215.7. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

457



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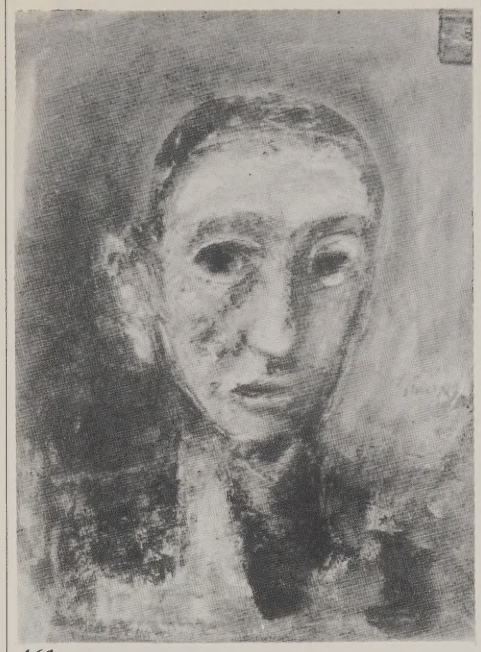
461 SIRONI, Mario (1885-1961). *Portrait of a Man*. Mixed media. 50.0 x 38.5 cm. Signed c/r. *N93.215.4. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

462 SIRONI, Mario (1885-1961). *Portrait of a Man*. Oil on canvas. 50.0 x 40.0 cm. Signed in l/r. *N93.215.6. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

463 SIRONI, Mario (1885-1961). *Portrait of a Woman*. Distemper on canvas. 35.0 x 26.0 cm. Signed in l/r. *N93.215.5. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992

464 SIRONI, Mario (1885-1961). *Portrait of a Woman*, 1943. Oil on canvas. 37.5 x 26.5 cm. Signed in l/r: Sironi. *N93.215.3. Milan, Italy. Apr. 18, '92. Interpol Number : E-240/12-1992



461

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464

Italian, Century Unknown

465 ANDREATTI, Frederico. *The Shepherdess*. Oil on canvas. 72.5 x 60.0 cm. Oval half-length portrait of young girl. *N93.190.3. Hollywood, FL. Mar. 26, '93.

465

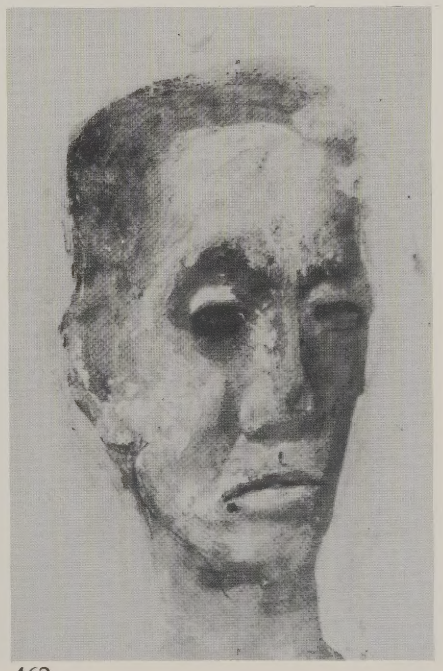
Russian, 20th Century

466 ORLOVSKY, V. *Landscape*. Oil on canvas. N93.209.5. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.

467 ORLOVSKY, V. *Landscape*. Oil on canvas. N93.209.6. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.

468 ORLOVSKY, V. *Pines*. Oil on canvas. N93.209.1. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.

469 ORLOVSKY, V. *Spring*, 1987. Oil on canvas. 80.0 x 80.0 cm. Landscape with a stand or group of trees (birches?) along a country road. *N93.209.3. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.



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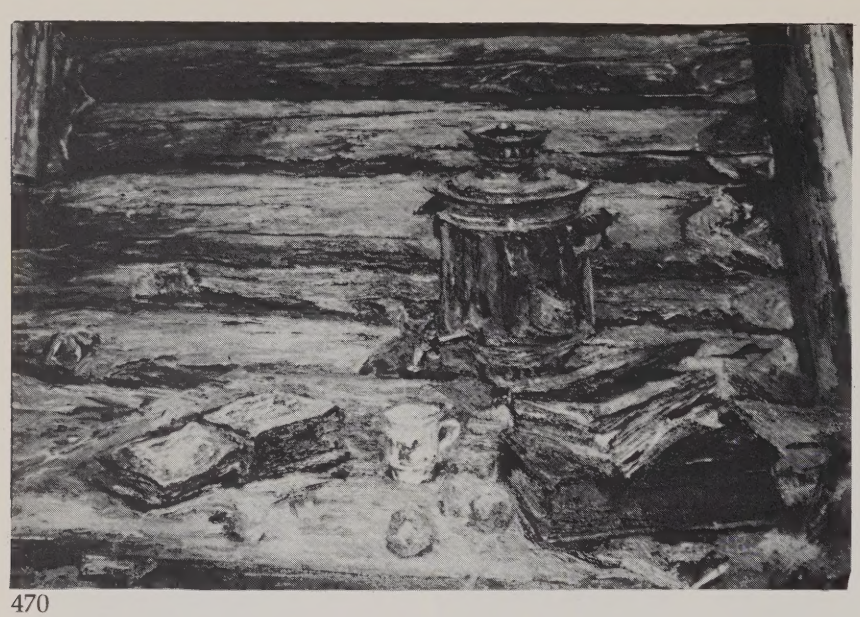


470

470 ORLOVSKY, V. *Still Life*. Oil on canvas. 80.0 x 100.0 cm. Signed with initial in l/r. *N93.209.2. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.

471 ORLOVSKY, V. *Sun*. Oil on canvas. N93.209.4. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.

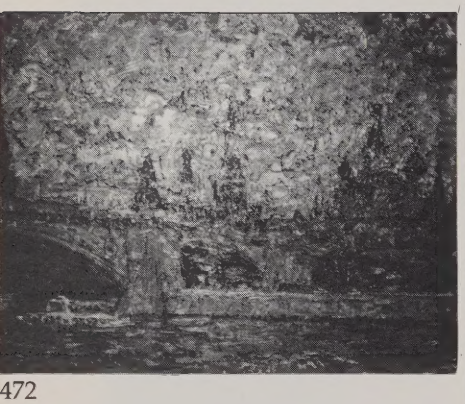
472 SOLOVYH, G. *Bridge*. Oil on canvas. *N93.209.14. In transit from Frankfurt, Germany to Tornoto, Canada. Aug. 26, '92.

473 SOLOVYH, G. *Old Town*. Oil on canvas. A Russian Orthodox church in winter. *N93.209.11. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.

474 SOLOVYH, G. *Red Square*. Oil on canvas. The landmark square in Moscow, the wall of the Kremlin on the right. *N93.209.12. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.

475 SOLOVYH, G. *Town Landscape*. Oil on canvas. *N93.209.10. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.

476 SOLOVYH, G. *Town Roofs*. Oil on canvas. N93.209.13. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.



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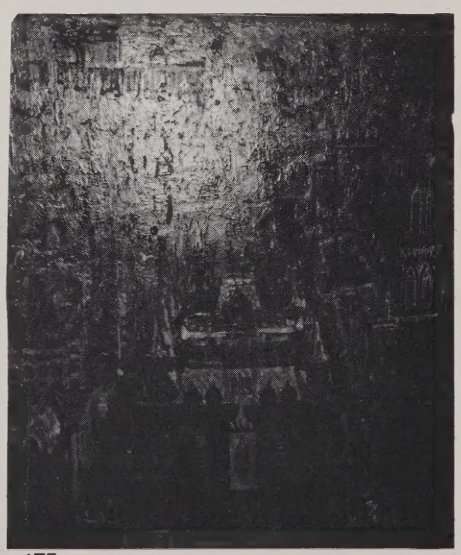


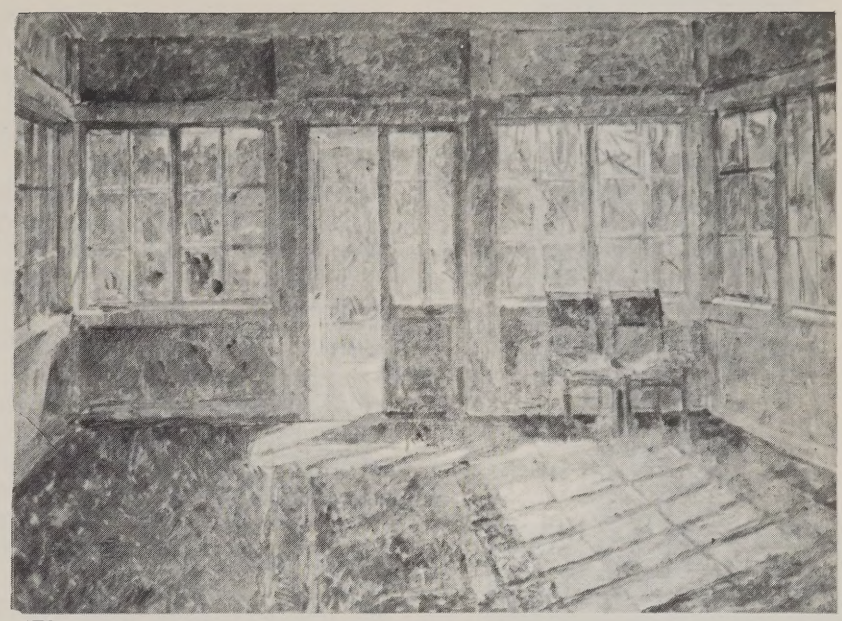
475

477 TKACHEV, A. *Interior*. Oil on canvas. An artist's studio. *N93.209.15. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.

478 ZABELIN, V. *Interior*. Oil on canvas. 60.0 x 80.0 cm. *N93.209.9. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.

479 ZABELIN, V. *Nude*. Oil on canvas. 86.0 x 68.0 cm. Female seated seen from the back. *N93.209.7. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.

480 ZABELIN, V. *Town*. Oil on canvas. 70.0 x 50.0 cm. *N93.209.8. In transit from Frankfurt, Germany to Toronto, Canada. Aug. 26, '92.



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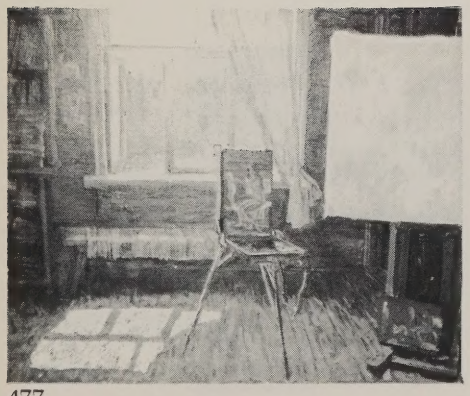

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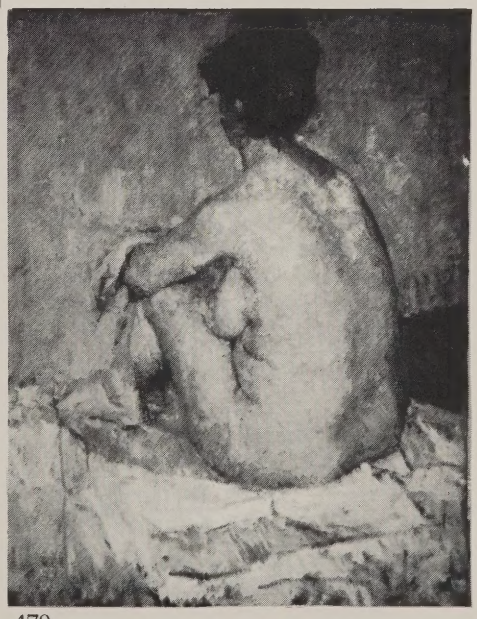

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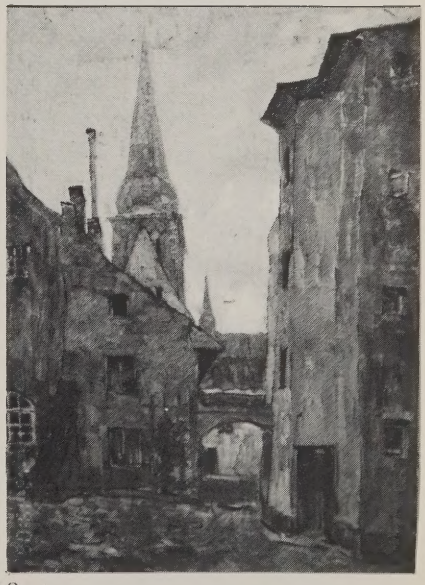

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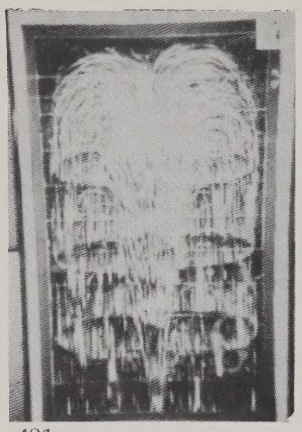

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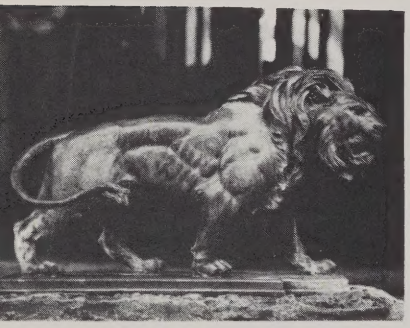

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483

Prints, Drawings

American, 20th Century

481 BUCK, John. *The Fountain.* Ink on paper mounted on a wood block. 157.5 x 94.0 cm. Inscribed: Printer's proof 3/3 out of 15. Woodcut. *N93.206.1. Golden, CO. Mar. 1, '92. Interpol Number: E-161/9-1992

Sculpture

American, 19th Century

482 POTTER, Edward Clark (1857-1923). *Leo,* 1920. Bronze. 90.0 x 120.0 x 60.0 cm. *N93.220.1. Mamaroneck, NY. Apr. 26, '93.

American, 20th Century

483 ETROG, Sorel (b. 1933). *The Dancer,* 1961. Bronze Ht. 75.0 cm. Dark green and black patina. *N893.186.1. Toronto, Canada. Oct. 29, '92.

484 HIOKMAN, David B. *Team Illusion.* Welded steel. 213.0 x 89.0 cm. Inscribed on the cross bar of the bicycle: Team Illusion. Width is that of the bicycle. *N93.206.3. Golden, CO. Mar. 1, '92. Interpol Number : E-161/9-1992

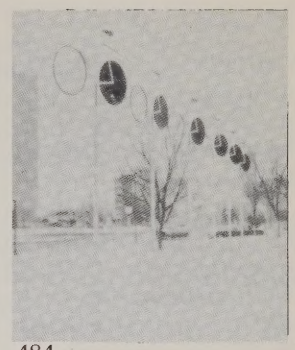
485 REAGAN, Pat. *Little Bear.* Alabaster. Ht. 25.4 cm. *N93.206.2. Golden, CO. Mar. 1, '92. Interpol Number : E-161/9-1992

Austrian, 18th Century

486 *Female Saint.* Wood. Ht. 70.0 cm. *N93.179.2. Trandorf, Austria. Jan. 11, '93.

Colombian, 20th Century

487 BOTERO, Fernando (b. 1932). *Mujer Acostada.* Bronze. 55.0 x 22.0 x 45.0 cm. *N93.222.2. Bogota, Colombia. Mar. 12, '93.



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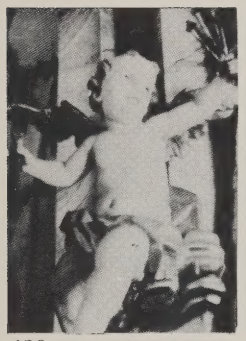

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European, 17th Century

488 *Cherub with Crown of Thorns.* Polychromed wood. 40.0 x 27.0 cm. A pair of tongs in its right hand. *N93.181.1. Scheffau, Tirol, Austria. Aug. 30, '92.

489 *Cherub with Hammer and Nails.* Polychromed wood. 40.0 x 27.0 cm. *N93.181.2. Scheffau, Tirol, Austria. Aug. 30, '92.

European, 18th Century

490 *Saint Barbara.* Wood. Ht. 70.0 cm. Wearing a gilded crown and holding a large sword in her right hand; her left outstretched, the tower absent. *N93.179.1. Trandorf, Austria. Jan. 11, '93.

French, 16th Century

491 *Deposition from the Cross.* Wood. 70.0 x 40.0 cm. *N93.205.1. Paris, France. Aug. 6, '92. Interpol Number : E-202/10-1992

French, 17th Century

492 *Male saint,* 1675. Wood. 40.0 x 17.0 x 9.0 cm. *N93.201.2. Peyrelevade, France. Aug. 7, '92. Interpol Number : E-201/10-1992

493 *Male saint,* 1675. Wood. 33.0 x 15.0 x 9.0 cm. *N93.201.3. Peyrelevade, France. Aug. 7, '92. Interpol Number : E-201/10-1992

494 *Virgin and Child,* 1675. Wood. 38.0 x 19.0 x 10.0 cm. *N93.201.1. Peyrelevade, France. Aug. 7, '92. Interpol Number : E-201/10-1992

French, 18th Century

495 *Virgin and Child.* Polychromed wood. Ht. 103.0 cm. Inscribed on the base: "Ave Maria." *N93.202.1. Lacelle, France. Aug. 15, '92.

496 *Virgin and Child.* Wood. Ht. 45.0 cm. *N93.204.1. Angoisse, France. Aug. 12, '92. Interpol Number : E-207/11-1992

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Decorative Arts

French, 19th Century

497 RODIN, Auguste (1840-1917). *Torse d'homme (Male Torso).* Bronze. 18.0 x 9.0 cm. Edition no.: 2/12. Posthumous cast (1971) by G. Rudier Fondeur and certified by the Rodin Museum. N93.196.1. Montreal, Canada. Mar. 2, '93.

Italian, 20th Century

498 BASSO, Angelo. *Donna al Sole.* Bronze. Ht. 56.0 cm. *N93.182.1. Vienna, Austria. Sep. 18, '92.

499 MARINI, Marino (1901-80). *Bagpipe Player (Lo Zampognaro).* Bronze. Ht. 30.0 cm. Signed on the base: MM. *N93.214.2. Fossombrone, Italy. May 6, '92. Interpol Number : E-239/12-1992

Roman, 4th-7th Century

500 *Horse,* 300-750 A.D. Bronze. Gallo-Roman. *N93.199.1. Andilly en Bassigny, France. Sep. 6, '92. Interpol Number : E-213/11-1992

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Clocks, Timepieces, Watches

European, Century Unknown

501 *Picture Clock.* Oil on metal. 43.0 x 53.0 cm. Picture with repeating clock mechanism, striking half- hourly. Depicts a landscape with three figures standing outside blacksmith's forge.*N93.180.1. Vienna, Austria. Nov. 4, '92.

Swedish, 18th Century

502 STROMQVIST, Peter. Pocket watch, 1771. Gold, diamond, and enamel. Diam. 7.2 cm. Signed on the face: IAC: KOCK/ STOCKHOLM. Numbered: 225 and marked with three crowns and 18K-PS-N. In a gold case, the clasp with a large rose diamond; with the hands in the form of a diamond (?) set spray of flowers and leaves. *N93.218.3. Stockholm, Sweden. Jul. 11, '92. Interpol Number : E-168/9-1992

503 STROMQVIST, Peter. Pocket watch, 1775. Gold and enamel. Diam. 5.0 cm. Inscribed on the face: Lindqvist, Stockholm. Stamped: PS-3 kronor-18K-R. The white enamel face with black Roman numerals indicating the hours and Arabic numerals the minutes. With 7 cm. key to the watch. *N93.218.4. Stockholm, Sweden. Jul. 11, '92. Interpol Number : E-168/9-1992

Icons

Greek, 19th Century

504 *St. Basil.* On panel? 92.0 x 60.0 cm. Inscribed at the bottom in Greek: Dapani enoriton Hersonissou. *N93.195.1. Heraklion, Greece. May 15, '92. Interpol Number : E-223/11-1992

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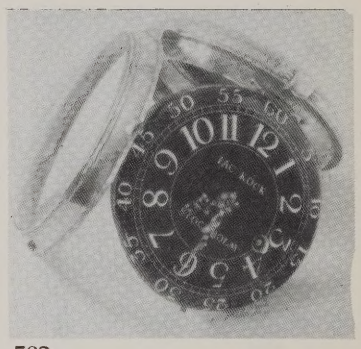

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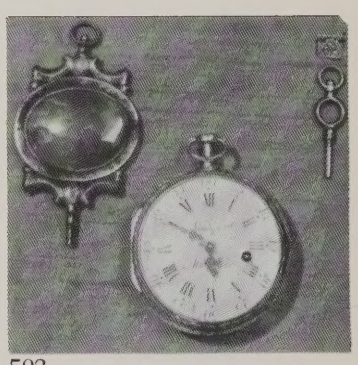

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Greek, Century Unknown

505 *St. Haralambos*. On panel? 85.0 x 58.0 cm. Pigments have darkenedwith age. *N93.195.2. Heraklion, Greece. May 15, '92. Interpol Number : E-223/11-1992

Jewelry

French, 6th-8th Century

506 Fibula, 500-751 A.D. Silver and blue stones. Merovingian. Round set with a center stone surrounded by four other round stones alternating with a figure "8" design. *N93.199.7. Andilly en Bassigny, France. Sep. 6, '92. Interpol Number : E-213/11-1992

Swedish, 18th Century

507 Chatelaine. Gold and enamel. Ht. 20.0 cm. With overall decoration of gold inlay on a green transparent enamel consisting of vases with flowers, additional flowers, swags, and scrolls; with central brooch above a case containing small instruments and flanked by two small pear-shaped containers suspended from chains. *N93.218.1. Stockholm, Sweden. Jul. 11, '92. Interpol Number : E-168/9-1992

Liturgical Objects

French, 17th Century

508 Reliquary. Enamel and wood. W. 30.0 cm. Oval panels depicting eight bust-length portraits of Apostles, the panels within beaded surrounds, three of the enamels with inscriptions reading: "Sanctus Simeon," Sanctus Philipis," and "Sanctus Paulus." *N93.198.1. Panazol, France. Oct. 15, '92. Interpol Number : E-226/11-1992

Italian, 18th Century

509 Chalice. Silver and bronze. 24.5 x 15.0 cm. *N93.213.1. Montignoso, Italy. Dec. 28, '91. Interpol Number : E-248/12-1992

Objects of Art

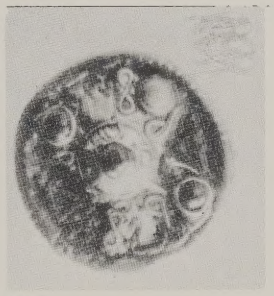
Swedish, 18th Century

510 Box, 1750. Gold, garnets and aquamarines. Ht. 5.7 cm. Inscribed on the bottom: KDW. With a domed lid above an inverted pear-shaped body, both with a repousse design of flowers and C-scrolls: the lid set with two garnets and 3 aquamarines. *N93.218.2. Stockholm, Sweden. Jul. 11, '92. Interpol Number : E-168/9-1992

Rugs, Carpets

Persian, 19th Century

511 Rug. Wool? 150.0 x 105.0 cm. With a central medallion against a floral ground surrounded by a strapwork ribbon, within an elaborate foliate border. In shades of silver and brown. *N93.216.3. Ninove, Belgium. Jul. 10, '92. Interpol Number : E-1/1-1993



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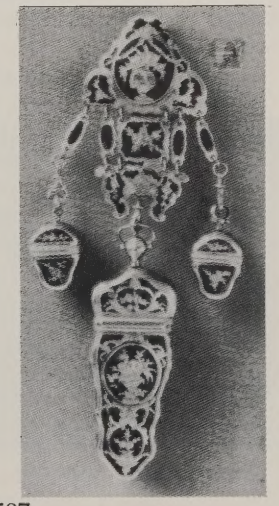

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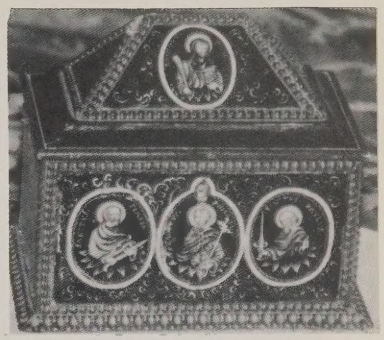

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Antiquities

Persian, 20th Century

512 Rug. Silk. 160.0 x 110.0 cm. Made in Qum. Six horsemen hunting against a floral ground, all within a triple border. With a red ground and blue border. *N93.216.2. Ninove, Belgium. Jul. 10, '92. Interpol Number : E-1/1-1993

Tapestries, Textiles

Flemish, 16th Century

513 Vieux Tournai (Old Tournai). Silk and wool. 230.0 x 290.0 cm. A group of male and female figures, two of the men at right wearing Roman armor a man and a woman in the center embracing; a woman on the left presenting armor to the man. *N93.216.1. Ninove, Belgium. Jul. 10, '92. Interpol Number : E-1/1-1993

512

513

Miscellaneous Articles

Roman, 4th-7th Century

514 Belt buckles, 300-600 A.D. Bronze and silver. Gallo-Roman. Three belt buckles: the first, with an intricate design of interlacing lines, quatrefoils, crosses, and other geometric motifs with three bosses; the second, with two bosses and an inlaid design resembling an abstract human face; and the third, with a design of interlacing stripes with one boss remaining of three. *N93.199.9. Andilly en Bassigny, France. Sep. 6, '92. Interpol Number : E-213/11-1992

Sculpture

Cretan, 3rd Millennium, B.C.

515 Figure (Dryos type). Marble. 19.0 x 9.0 cm. Recorded under inventory no. A 201. Proto-Cycladic. . *N93.217.3. Paros, Greece. Jun. 28, '92.

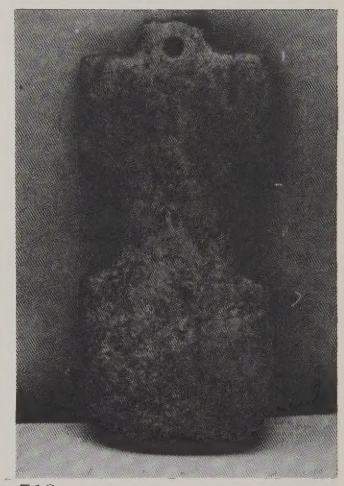
516 Figurine. Marble. 8.4 x 4.4 cm. Recorded under inventory no. A 202. Proto-Cycladic. With a square body and with rudimentary, similarly square-shaped arms. The beginning of a neck is marked with an incision as well as the shoulder-blades at the back side. Horizontal incised lines around the waist. N93.217.4. Paros, Greece. Jun. 28, '92.

514

517 Figurine. Marble. 9.0 x 5.0 cm. Recorded under inventory no. A 203. Proto-Cycladic. With an almost four-sided body and rudimentary arms, the chest with two oblique incised lines on each side of a vertical one. N93.217.5. Paros, Greece. Jun. 28, '92.

518 Figurine. Marble. 8.4 x 4.4 cm. Recorded under inventory no. A 1044 marked on the back of the figurine. Proto-Cycladic. The neck is missing and with a hole at the base of the neck. *N93.217.13. Paros, Greece. Jun. 28, '92.

519 Figurine. Marble. 14.2 x 7.0 cm. Recorded under inventory no. A 1198. Proto-Cycladic. *N93.217.14. Paros, Greece. Jun. 28, '92.



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520 Figurine. Marble. Ht. 5.4 cm. Recorded under inventory no. A 1199. Proto-Cycladic. *N93.217.15. Paros, Greece. Jun. 28, '92.

521 Figurine. Marble. Ht. 17.5 cm. Recorded under inventory no. A 1200. Proto-Cycladic. Variation of the Spedou type. The edge of the left foot is broken. *N93.217.16. Paros, Greece. Jun. 28, '92.

522 Figurine. Marble. Ht. 17.8 cm. Recorded under inventory no. A 1201. Proto-Cycladic. Similar to previous one (*N93.217.16). The left foot is missing and the lyre-shaped head had been repaired at the neck. *N93.217.17. Paros, Greece. Jun. 28, '92.

523 Figurine. Marble. Ht. 14.4 cm. Recorded under inventory no. A 1202. Proto-Cycladic. With an incised line from the feet up to the beginning of the neck on the back. *N93.217.18. Paros, Greece. Jun. 28, '92.

524 Figurine (Dryos type). Marble. 24.0 x 8.0 cm. Recorded under inventory no. A 206. Proto-Cycladic. *N93.217.7. Paros, Greece. Jun. 28, '92.

525 Figurine (Dryos type). Marble. 8.0 x 2.8 cm. Recorded under inventory no. A 208. Proto-Cycladic. Rudimentary rendering of the head with incised lines marking the neck, the waist and the genitals; at the back-side there are incised lines on the neck and the shoulder blade..N93.217.8. Paros, Greece. Jun. 28, '92.

526 Figurine (Louros type). Marble. 10.0 x 2.7 cm. Recorded under inventory no. A 205. Proto-Cycladic. Rudimentary wing-shaped arms with the lower part of the body more plastically rendered, the genitals represented by an incision. N93.217.6. Paros, Greece. Jun. 28, '92.

520 523 521 522

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527 Figurine (Plastira type). Marble. Ht. 15.3 cm. Recorded under inventory no. A 658. Proto-Cycladic. With the arms folded and joined under the breast; two oblique incisions at the base of the neck and with the nose and the mouth plastically rendered. *N93.217.9. Paros, Greece. Jun. 28, '92.

528 Figurine (Plastira type). Marble. Ht. 14.0 cm. Recorded under inventory no. A 659. Proto-Cycladic. Two oblique incisions at the base of the neck. The head somewhat larger than previous one (*N93.217.9). *N93.217.10. Paros, Greece. Jun. 28, '92.

Pre-Columbian, 5th Century

529 Unknown. *Yoke.* Black stone. 11.5 x 37.5 x 31.2 cm. With serpent head incised on each end and traces of red paint. Originates from Veracruz on Gulf of Mexico. *N93.187.1. New York. Jan. 1, '93.

Ceramics, Pottery, Porcelain

Cretan, 3rd Millennium, B.C.

530 Jar. Clay. Diam. 2.6 Ht. 4.0 cm. Recorded under inventory no. B 3045. Proto-Cycladic. Small jar of bi-conical form with a series of impressed concentric circles on the upper part of the body. *N93.217.19. Paros, Greece. Jun. 28, '92.

531 Pot. Clay. 9.9 x 8.8 x 9.6 cm. Recorded under inventory no. B 3158. Proto-Cycladic. For either household or ritual use. In the form of an almost rectangular mask with concave depression at top, one side with a crimped applied band of clay flanked by four pierced holes. With non-pierced holes on the other two sides. *N93.217.20. Paros, Greece. Jun. 28, '92.

Roman, 4th-7th Century

532 *Goddess*, 300-600 A.D. Pottery. Gallo-Roman. Fragment of a white figure of a goddess, showing her left arm and hand, part of her right hand clasping a vessel, and part of her neck. *N93.199.3. Andilly en Bassigny, France. Sep. 6, '92. Interpol Number : E-213/11-1992

Jewelry

Roman, 4th-7th Century

533 Dorsal plaque, 300-600 A.D. Bronze or silver? Gallo-Roman. Square with an inlaid (?) design of interlaced Celtic style knots and a boss at each corner (one missing). N93.199.13. Andilly en Bassigny, France. Sep. 6, '92. Interpol Number : E-213/11-1992

534 Fibulas, 300-600 A.D. Cloisonné and garnets. Both of floral design with eight petals of either cloisonné or set with garnets. *N93.199.8. Andilly en Bassigny, France. Sep. 6, '92. Interpol Number : E-213/11-1992

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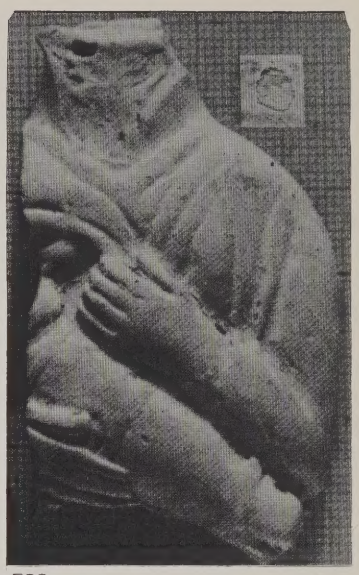

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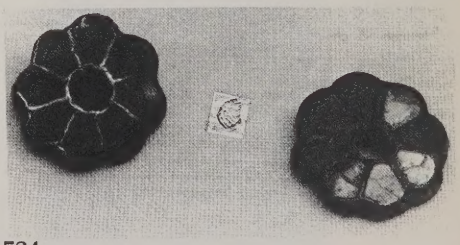

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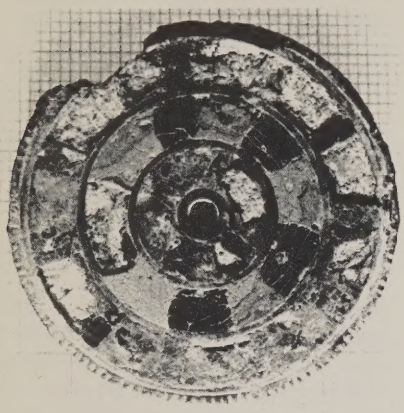


535

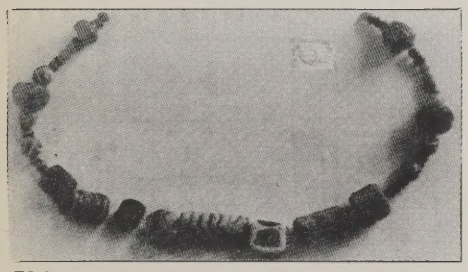
535 Fibulas, 300-600 A.D. Bronze. Gallo-Roman. Group of four fibulas. *N93.199.15. Andilly en Bassigny, France. Sep. 6, '92. Interpol Number : E-213/11-1992

536 Necklaces, 300-600 A.D. Amber, glass, and pottery. Gallo-Roman. Each composed of various shapes of beads, some round and some cylindrical. *N93.199.14. Andilly en Bassigny, France. Sep. 6, '92. Interpol Number : E-213/11-1992

537 Pin, 300-600 A.D. Bronze. Gallo-Roman. The head in the form of opposing scrolls. *N93.199.5. Andilly en Bassigny, France. Sep. 6, '92. Interpol Number : E-213/11-1992

Objects of Art

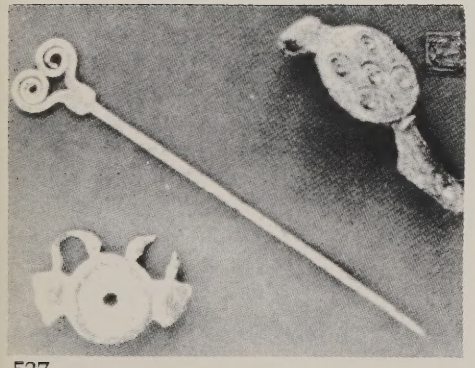
Cretan, 3rd Millennium, B.C.



536

538 Crater. Marble. Diam. 7.5 Ht. 9.0 cm. Recorded under inventory no. A 100. Proto-Cycladic. With a conical foot and four vertical pierced lugs on the body. Neck broken. N93.217.1. Paros, Greece. Jun. 28, '92.

539 Crater. Marble. Diam. 5.5 Ht. 10.5 cm. Recorded under inventory no. A 146. Proto-Cycladic. With a conical foot and four vertical pierced lugs on the body. Surface is corroded in places. N93.217.2. Paros, Greece. Jun. 28, '92.



537

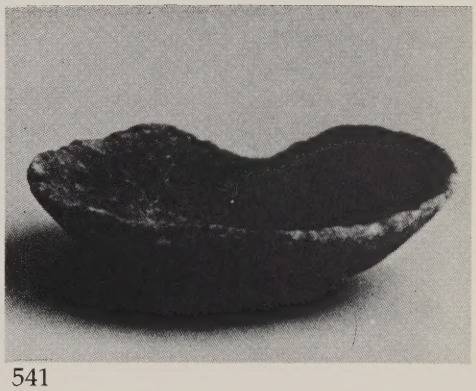
540 Crater. Marble. Ht. 13.0 cm. Recorded under inventory no. A 660. Proto-Cycladic. Small crater with a conical foot and four vertical pierced lugs on the body. The rim is broken. *N93.217.11. Paros, Greece. Jun. 28, '92.

541 Phiale. Marble. 2.0 x 7.4 cm. Recorded under inventory no. A 992. Proto-Cycladic. Small shallow bowl with a partially broken rim. *N93.217.12. Paros, Greece. Jun. 28, '92.

Roman, 4th-7th Century

542 Bell, 300-600 A.D. Bronze. Gallo-Roman. The edge on one side slightly damaged. Gallo-Roman. *N93.199.2. Andilly en Bassigny, France. Sep. 6, '92. Interpol Number : E-213/11-1992

543 Belt buckle, 300-600 A.D. Iron. Gallo-Roman. *N93.199.10. Andilly en Bassigny, France. Sep. 6, '92. Interpol Number : E-213/11-1992



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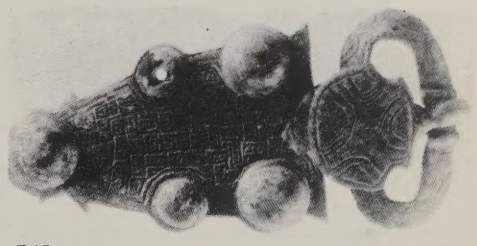

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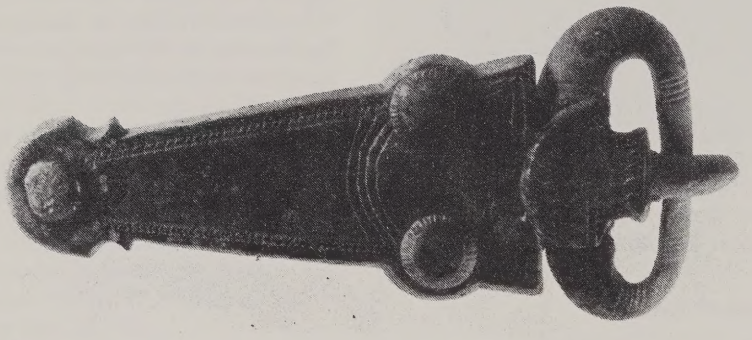

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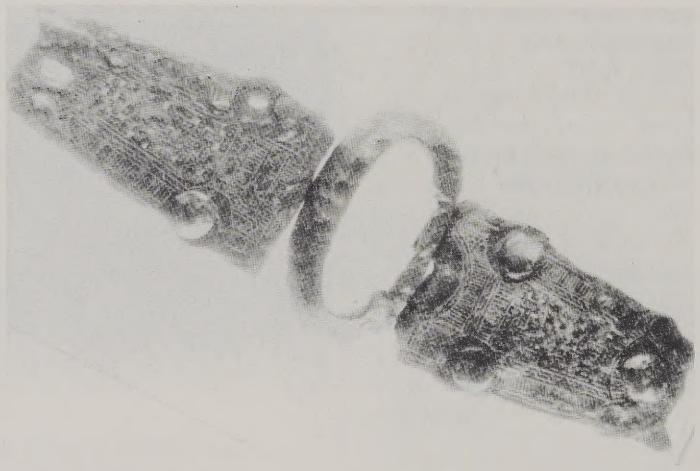

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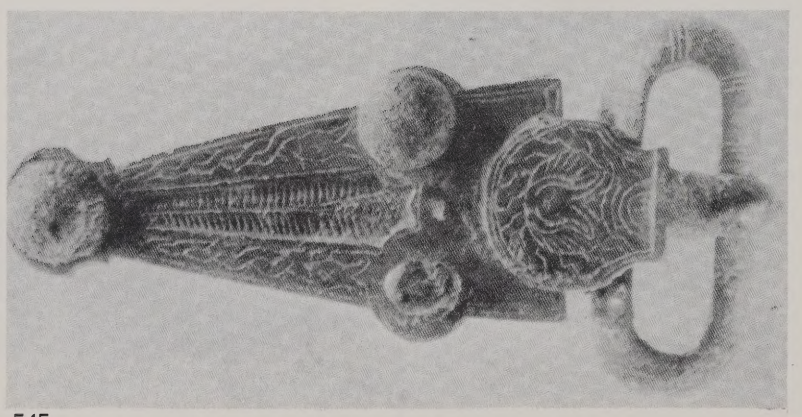

545

544 Belt buckle, 300-600 A.D. Iron and bronze. *N93.199.12. Andilly en Bassigny, France. Sep. 6, '92. Interpol Number : E-213/11-1992

545 Belt buckles, 300-600A.D. Iron and bronze. Gallo-Roman. Three buckles, the first of triangular form, the sides incised with a twisted rope motif and the center incised with a herringbone pattern, with two remaining bosses, the tongue incised with a rope and wing design; the second, of triangular form with a rope design on the edges, three bosses at the points; and the third, two trapezoidal shapes joined by a ring, each with three bosses and the ground incised with borders of stripes and a "Greek" key design, the center with a pattern of interlocking rectangles with dots. *N93.199.11. Andilly en Bassigny, France. Sep. 6, '92. Interpol Number : E-213/11-1992

Miscellaneous

Books, Documents, Manuscripts

Italian, 17th Century

546 OLINA, Giovanni Pietro. *Uccellera Overo Discorso della nature e proprieta di diversi uccelli,* 1622. Stamped: ' ROME, ANDREA FEI, 1622 ' Some minor foxing on first two ff., a few leaves lightly toned, top of f.2 remargined. Engraved coat-of-arms of Cassiano dal Pozzo, the dedicatee, on title, and 66 full-page etchings of birds and hunting scenes by Tempesta and Villamena. Contemporary vellum blind stamped in panels, with large central arabesques. From the library of Mark Dineley with his bookplate. N93.183.1. Milan, Italy. Mar. 27, '93.

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If You Spot Stolen Art...

Don't hesitate. Call IFAR at (212) 879-1780. Do not mention your suspicion to the person in whose home or place of business you have seen it. If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of *IFARreports*, you have a rare opportunity to do something wonderful for a victim of art theft. And possibly for yourself.

In many cases, rewards, usually 10% of recovered value, are offered for the safe return of stolen art along with information which could lead to the prosecution of the thief or thieves. Even if you don't have information about the crime, you may be entitled to some reward just for spotting stolen art, as long as you are not related to the theft itself.

IFAR will see to it that your information will be handled with discretion and speed. We will work closely with the person or agency who reported the theft to the Art Loss Register and also with the appropriate law enforcement authorities.

Do You Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse for information on stolen art, which maintains an image database of some 40,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

IFAR's magazine, *IFARreports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $2,000.

IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Nancy J. Little should you have inquiries or need information about this service, or wish to support IFAR's efforts.

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